Communication from Indian Perspective With Special Reference to Nātyashāstra

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Abstract

Communication occupies a significant place in every aspect of human living. In fact, it is of paramount importance for ensuring the total development of a human being. However, Western approach to communication faces limitations of media-centricism, linearity and limited objective. It is often guided by political economy of transaction. Failure of such approach in facilitating development of the man necessitates for search of existence of other approach/es. India, an old civilization, has its own approach writ large in interstices of its scriptures and other literatures, and passed down through rich oral tradition of expression and internalising. This paper, drawing mainly upon the Nātyashāstra of great antiquity, suggests a model based upon the Indian approach to communication.

Keywords: Nātyashāstra, Communication, Bhāva, Rasa, Sādhāranikarana, Swahridayta

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Communication may be defined as a process of establishing commonness between entities through transmission of any information in the form of messages through one or more means such of signs, symbols, words, pictures and so on. Over the ages, communication has acquired multiple dimensions. From being limited to only a social function, it has emerged as a tool of multiple dimensions. Human beings being social animals spend a major part of their life in social interactions through communication, thereby, making communication an intrinsic need of all human beings and also establishing the same as a vital tool for realizing the total development of a human being.

Communication, as a process, is seen as linear as a result of emergence of communication theorizing based on Claude Shannon's Mathematical model of communication[1]. Shannon's modelling pertains to telephonic communication where two distinct persons and distinct instrumentations of transfer of message are present. George Gerbner, upon realizing that communication is inadequately characterized in that approach, gave the 'Events' definition of communication. Communication is a chain of events in which message is the significant link, he observed.[2]

However, emergence of new media has challenged every conceivable concept of communication in the wake of expansion of communication functions like wildfire (from 'inform, educate and entertain' to 'ensure security, monetary transaction, simulation and so on). Communication is also realizing traits hitherto unrealized in its print, audio, visual and audio-visual avatars. The traits like interactivity, instantaneity, time-neutrality, seamlessness, decreasing centre-periphery distinctions, democratisation of production, and multiple actor production across geographical zones can be seen as realization of potential that communication has.

At this juncture, looking for an omnibus perspective of communication brings us looking into nuggets of wisdom on communication spread in the Indian treatises before Christ. We already know that the compiler language in computer's communication structure owes much to Jaimini's Purva Mimamsa. (LohaChoudhury, 2013) Another great treatise on communication of India before Christ is Sage Bharata's Nātyashāstra. This article is an attempt to analyse communication chiefly from the core strands of the Nātyashāstra.

Communication in the Indian Perspective

Such is the fabric of the Indian societal structure that our ancestors placed considerable importance upon the exercise of various customs, usages and traditions that have been deeply ingrained in the Indian way of living. Unfortunately, these customs, usages and traditions are slowly being discarded as irrelevant staying in line with the western standards of modernity and development. While it is true that certain practices may be dismissed as mere superstitions, it is not true on the whole. In fact, many such practices retain relevance in today's context on the virtue of their scientific explanations. In order to re-affirm the faith of the people in the traditional practices, we need to retrace back to the roots of ancient Indian communication and establish its relevance today by digging into the treasure island of conventional Indian wisdom. This is an area of study that needs to be explored in the field of communication research.

While the potential of communication in various fields has been discussed in considerable detail in the West, the same cannot be said of the East. It is unfortunate indeed that while our own ancient texts are efficient enough to explain the various facets of communication process, we frequently seek refuge to the Western theorists. One such ancient Indian text that discusses various aspects of communication in considerable detail is the Nātyashāstra[3] ascribed to Bharata Muni. The book is particularly important because it discusses the two principal forms of human communication that form the basis of all communication in the universe, verbal[4] and non-verbal[5] communication.

The Nātyashāstra is considered to be the first comprehensive treatise on dramaturgy and other allied performing arts. The primary focus of the Nātyashāstra is upon empowering the performers with the ability to communicate with their audience so that the audience may experience the complete essence of the works. So, it stresses on the importance of the *rasa*[6] (aesthetic pleasure) in the presentation and acceptance of the various art forms to achieve that aim. The Nātyashāstra emphasizes on the mechanism of establishing effective communication between the communicators (performers) and the communicatees[7] (audience). According to the Nātyashāstra, the manner of presentation of the *bhāva*[8] (human feelings, emotions and moods) is of paramount importance to the purpose of making a communication process successful. The communication process is successful only if the communicatee experiences the desired *rasa*. For that though, the communicator has to invoke the desired rasa in the mind of the communicatee through the proper presentation of the ascribed *bhāva* for the desired *rasa.*[9]

The Nātyashāstra categorises the *bhāva* primarily into two levels: the *sthāyi bhāvas* (the dominant mental states) and the *asthāyi / vyabhicāri bhāvas* (the transitory mental states)[10]. Nātyashāstra recognises eight *sthāyi bhāvas*. The *sthāyi bhāvas* include *rati* (love) *hāsya* (laughter), *shoka* (sorrow), *krodha* (anger), *utsāha* (energy), *bhaya* (fear), *jugupsā* (disgust) and *vismaya* (astonishment). (Ghosh, 1950, pp. 121-125) However, with the passage of time, more *sthāyi bhāvas* have been added. Each *sthāyi bhāva* has a corresponding *rasa*. Each of these *bhāvas* has a designated *rasa* and the *sthāyi bhāva* conveyed by the communicator to the communicatee evokes the corresponding *rasa* in the mind of the communicated and he/ she responds or reciprocates accordingly to the communicator.

Bhāva Conveyed By The Communicator			**Rasa Generated/ Acquired By The Communicated**	
Ratibhāva	(Love)	→	Sṛngāram/ Shringar	(Romance, Attraction)
Hāsyabhāva	(Laughter)	→	Hāsyam/ Hāsya	(Humour, Mirth, Comedy)
Shokabhāva	(Sorrow/ Grief)	→	Kāruṇyam/ Karuna	(Pathos, Compassion, Mercy)
Krodhabhāva	(Anger)	→	Raudram/ Raudra	(Fury, Wrath)
Utshāhabhāva	(Energy/ Excitement)	→	Vīram/ Veera	(Valour/ Heroism)
Bhayabhāva	(Fear)	→	Bhayānakam/ Bhayānaka	(Horror, Fear, Terror)
Jugupsabhāva	(Disgust)	→	Bībhatsam/ Bibhatsa	(Disgust, Aversion)
Vismayabhāva	(Wonder/ Astonishment)	→	Adbhutam/ Adbhuta	(Wonder, Amazement)
Sāntabhāva	(Calm, Peaceful, Gentle)	→	Sāntam/ Shānta	(Peace, Tranquillity)
Vātsalyabhāva	(Tenderness)	→	Vātsalya	(Parental Love)
Tanmayabhāva	(Omni-presence)	→	Bhakti	(Spiritual Devotion)

Fig 1: The *Bhāvas* and the corresponding *Rasas*

However, the *sthāyi bhāvas* have to be complemented by the *asthāyi / vyabhicāri bhāvas* for experiencing the *rasa*. In total, we have thirty-three *asthāyi / vyabhicāri bhāvas*[11]: *Nirveda* (Complete indifference, disregard of worldly objects), *Glāni*[12] (Weakness), *Sankā* (Doubt), *Īrṣyā/ Asuyā* (Jealousy/ envy), *Mada* (Intoxication), *Srama* (Weariness), *Ālasya* (laziness), *Dainya* (Wretchedness, misery), *Chintā* (Reflection/ anxiety), *Moha* (Illusion), *Smriti* (Recollection), *Dhriti* (Firmness), *Vridā* (Shame), *Chapalatā* (Frivolousness), *Harsha* (Happiness), *Āvega* (Impulse),

Jadatā (Numbness)*, Garva* (Pride/ Excessive pride leading to arrogance[13])*, Visāda* (glumness)*, Autsukya* (Eagerness)*, Nidrā* (Sleep)*, Apasmāra* (Forgetfulness)*, Supta* (Unconsciousness)*, Vibodha* (Understanding/ awakening)*, Amarsha* (Intolerance)*, Avahitthā* (Concealment[14])*, Ugratā* (Aggressiveness)*, Mati* (Attention/ Assurance)*, Vyādhi* (sickness)*, Unmāda* (Frenzy)*, Marana (Death)*, Trāsa* (Apprehension of something unpleasant)*, Tarka* (Logic/ argument[15]).

The *sthayi bhāvas* are intrinsic in nature and characterise person's personality while the *asthāyi / vyabhicāri bhāvas* are experienced by individuals with changing circumstances around them. The *asthāyi / vyabhicāri bhāvas* complement the *sthayi bhāvas* in perceiving and analysing any work aesthetically. The skill of the communicators goes a long way in deciding the quality of *rasa* (aesthetic pleasure enjoyed by the audience). A good example of an individual experiencing the *rasa* of both *sthāyi* and *asthāyi / vyabhicāri bhāva* is the moment when he/ she starts weeping (*Visāda*) upon seeing a tragic end in a performance and at the same time experiences *adbhuta* (amazement) at the wonderful work of the performer.

The Concept of *Sādhāranikarana*

Sādhāranikarana as a theory of communication discusses the communication process from the perspective of ancient Indian practices. The word '*sādhāranikarana*' is a derivative of the root word '*sādhāran*'. The word '*sādhāran*' does not have any one definite synonym in English. The word '*sādhāran*' connotes to both simple and common found in the English lexicon and both these words have distinctly different connotations. Thus, the word '*sādhāran*' is dualistic in nature. Keeping this in mind, perhaps a better definition of '*sādhāranikarana*' would be '*the process of establishing commonality by adopting and embracing simple practices in everyday life*'.[16] Thus, *sādhāranikarana* as a theory of communication refers to approaching communication as a process of human interaction that emphasises on establishing commonality by adopting and embracing simple practices in our mundane life.

It might be worth mentioning here that almost all ancient texts of India have been presented in a dialogue form where two individuals interact with each other, one possessing far greater knowledge than the other and willingness to share the knowledge while the other possessing considerable willingness and patience to gather knowledge from the wiser one. Both sides have a common purpose of the interaction, that is, knowledge sharing and propagation. Such an interaction inevitably concludes with the communicatee reaching the communicator's level of understanding in the end.

That is the essence of *sādhāranikarana*, to achieve commonness through dialogue bearing in mind the concerns of all the participants.

This state of commonness of thoughts established between the communicators and the communicatees established through *sādhāranikarana* is known as *ekakabhāva* (singular emotional experience). However, it is worth mentioning here that a *bhāva* (expression) or a *sabda* (sound) alone cannot convey the desired idea to the communicatee. Thus, the communicator has to make the right use of both *bhāva* and *sabda* for arousal of the *rasa* in communicatee which would ensure that the communicatee experiences the same state of mind. *Rasa* is an emotional state of the human mind that must be experienced first and foremost by the communicator himself/ herself before trying to convey the same to the communicatee through the various *bhāvas*. Thus, the test of skill of the communicator in ensuring an effective communication process remains in striking the right combination of the desired *bhāva, sabda* and *rasa*. It is only possible when he/she has higher knowledge about the situation of communication, communicatee's position as well the content to be delivered.
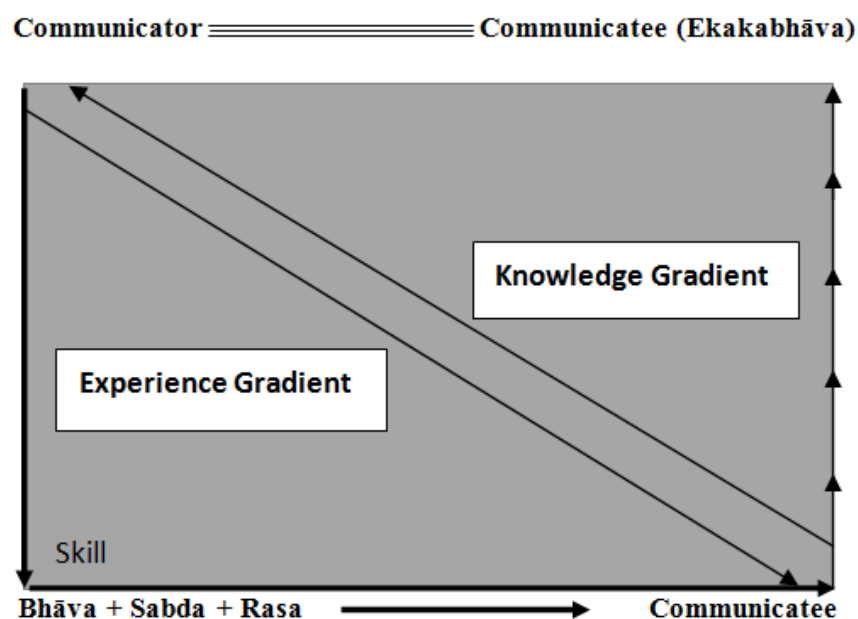
Communicator ══════════════ Communicatee (Ekakabhāva)

Knowledge Gradient

Experience Gradient

Skill

Bhāva + Sabda + Rasa ⟶ Communicatee

Fig 2: Diagrammatic Representation of the process of Sādhāranikarana

His/her skill with reference to *bhāva* utilization for *rasa utpatti,* and narration from the experiential level of the communicatee would help elevating the latter to his/her level of knowledge. When the same *rasa* as experienced by the communicator is experienced by the communicatee as well and similar feelings are shared by all of them, a collective oneness is achieved among them through a

commonness of thought, a commonness of feelings and commonness in the way of interpreting the message involved in the act of communication thus culminating in *ekakabhāva*. The *ekakabhāva* leads to the emergence of *swahridayta* in the communicatee and ultimately culminates in *sampriti* (bonhomie). It also helps both the communicator and the communicatee in complementing each other better upon subsequent interactions. However, the scope of *sādhāranikarana* is not limited only to the purpose of inter-personal communication. Rather, it holds true for all the levels of communication, be it intra-personal communication or group communication or mass communication.

Sādhāranikarana as a Manifestation of Intra-personal Communication

Intra-personal communication is the genesis of all communication in this universe. It refers to the communication process that goes within a human mind. While God has gifted all human beings with brain, why is it that all human beings cannot express themselves in the same manner with equal proficiency? It is because the capability and willingness of a human mind to comprehend things varies from a person to person. Unless a human mind perceives, initiates, contemplates and approves of a particular idea, the person is unlikely to express himself/ herself. This whole process of analyzing an idea within a human mind is known as intra-personal communication. But, the human mind is unlikely to consider contemplating an idea in his/ her mind unless that idea is in sync with his thoughts, beliefs, needs and aspirations.

Herein comes the role of *sādhāranikarana*. Unless a human mind can establish commonness with an idea, he/ she is unlikely to consider contemplating the idea. Contemplating the idea, thus, demands a strong emotional-rational synergy. Only then can he/she sustain his/ her view before the other participants with conviction. First and foremost, the understanding must come whole-heartedly from within an individual. Only then can it be propagated with firmness of belief among others. In fact, the western communication concept of individual differences theory[17] is in line with the Indian concept of *sādhāranikarana* only. According to the theory, individuals react to communication processes in a very selective manner. But what comprises this selection criterion? It is how different people see things in different perspectives based on their existing needs and aspirations. People only respond to those processes which have an element of commonness with their way of perceiving things. This is the crux of *sādhāranikarana*, to find an element of commonness in order to initiate the process of embracing new ideas.

The uniqueness of India lies in its message of love and compassion for humanity to the whole world. The essence of the Indian society lies on the emphasis it stresses on the importance of bonding. While the western society emphasizes on the ideals of nuclear family, the joint family forms an important aspect of the Indian family structure. While joint family has its share of demerits, however, the importance of joint family in development of communication skills of an individual cannot be undermined. Today, India faces a massive problem concerning the fate of children who are slowly getting addicted to technological innovations. They are increasingly becoming a reticent lot who have neither the confidence nor the desire to communicate freely in the societal structure. This is due to the lack of communication practice at home not just on the part of the children but also on the part of the elders. While the elderly people are hooked on to the television programmes, the children are addicted to computer or mobile-related activities. Thus, we face a strange situation today where the technological innovations are threatening to hijack the conventional way of Indian living. Under such circumstances, *sādhāranikarana* can come handy as a sustainable tool for family communication and social communication as a whole.

However, bonding can only take place between individuals who share commonness between or amongst them. People cannot be bound together per se. It is the commonness that binds them together, be it in a family or a society or the nation as a whole. This bonding can be driven and facilitated by common needs, aspirations or objectives. The institution of family is of immense importance in the formation of the ideals of commonness in an individual. The seeds of the ideals of bonding, commonness, mutual understanding and so on are sown in the family itself. The way a man conducts himself in social relationships is a reflection of role and attitude in the family structure. Thus, family plays a very important role in determining the behaviour of the individual in a society. If a person bonds well in the family structure, he/ she is likely to bond well in the higher levels as well.
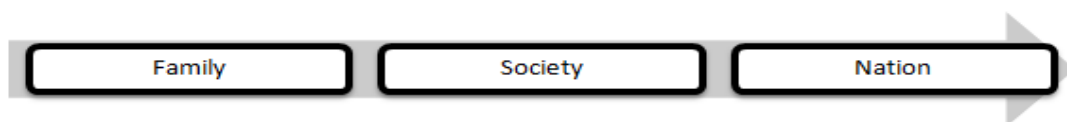

Fig 3: The hierarchical order of *sādhāranikarana*

The Concept of *Swahridaya* as a Supporting Tool for Group Communication and Mass Communication

The key to any effective communication process remains in the plane of understanding of the participants in the communication. In order to arrive at fruitful results, both the communicator and

the communicatee must reach at a common level of understanding. They must be driven and motivated and guided by a common desire and purpose, a similar idea and way of thinking and reasoning from the heart. While both the communicator and the communicatee must try to attain this common level of understanding, the onus lies more on the communicator as he/ she knows the purpose of the communication concerned way better than the communicatee. Besides, the communicatee might not be aware of the aspirations of the communicator, thereby, rendering him unable to participate in the communication process effectively unless the communicator brings him down or up to the level of understanding of the communicated. For instance, a certain media form can be used as an effective tool for promoting development in a rural area. But for an effective and fruitful communication, the communicators have to orient themselves in the thinking mould of the communicatees, in this case, the villagers.

Herein comes the role of *Swahridaya*[18]. *Swahridaya* refers to the state of same tuning between the communicator and the communicatee. It is a combination of two words, 'swa' meaning 'with' and '*hriday*' meaning 'heart'. This is a mandatory pre-requisite for all communication process. No communication endeavour can be successful if the participants are not on the same page because dissimilar views can lead to disbelief and mistrust. On the other hand, once *swahridayta* is established, both the communicator and communicatee come to know precisely of the capabilities and aspirations of each other respectively with regards to the concerned communication process. Thus, *swahridayta* remains the key condition of achieving *sādhāranikarana* between the concerned parties and subsequent mutual upbringing of both. The verses from the Samjnana[19] Sukta (Rigveda, Chapter X.191.2-4) may be recalled in this regard.

|| ॐ ||
|| संज्ञान सूक्तम् ||

सं गच्छध्वं सं वदध्वं सं वो मनांसि जानताम् ।	Sam Gacchadhvam Sam Vadadhvam Sam Vo Manāmsi Jānatām.
देवा भागं यथा पूर्वे संजानाना उपासते ॥	Devā Bhāgam Yathā Purve Samjānānā Upāsatey.
समानो मन्त्रः समितिः समानी	Samāno Mantrah; Samitih Samāni
समानं मनः सह चित्तमेषाम् ।	Samānam Manah; Saha Chittameshām.
समानं मन्त्रमभिमन्त्रये वः	Samānam Mantramabhimantraye Vah.
समानेन वो हविषा जुहोमि ॥	Samānena Vo Havishā Juhomi.
समानी व आकृतिः समाना हृदयानि वः ।	Samāni Va Ākutih Samānā Hridayāni Vah,
समानमस्तु वो मनो यथा वः सुसहासति ॥	Samānamastu Vo Mano Yathā Vah Susahāsati.

May you all progress together, express your thoughts in consensus; may your minds *(antahkaranam)* be in agreement;

May you act like the ancient gods who duly accepted their share of ritualistic offerings in mutual agreement.

May your prayers be common; may you all live together as one;

May your decision-making faculties be similar and your thoughts alike.

May you all be guided by a common guiding motto;

May you all make similar offerings to the revered ones.

May your senses work alike and your hearts be in agreement;

May your mental faculties *(antahkaranam)* be common; thus, may you all live happily together.

As a matter of fact, the essence of *swahridayta* emanates from the Vedas itself. While there is still considerable debate on the exact timeline of the composition of the Vedas, it has been generally accepted that the whole volume of Vedas was written over a period of 1000 years. That seemingly is humanly impossible for one human being, unless of course we are firmly convinced that super human beings like Manu, Veda Vyasa lived for a thousand years. If that is not the case, one would have to concede that the Vedas were written by different individuals over a period of time. But, what strikes out as distinct feature of the Vedas or for that matter of almost all ancient scriptures of India is the fact they have been written in one uniform manner of style and bent of mind, that of providing guidelines for human beings to better living. This could not have been done if the writers did not share a common aspiration or way of thinking, thereby experiencing *swahridayta*.

Thus, *swahridayta* is of utmost importance in any communication process and helps in achieving the desired aspirations in case of both the communicators and the communicatees and the seed of *swahridayta* has to be sown in the human system at the very outset on the family level. Once a person acquires *swahridayta* at home, he/ she is likely to carry forward the ideals of the same to the next level of the society that he/ she lives in and then to the cause of the nation and above all, last but not the least, to the cause of humanity. As a matter of fact, the concept of *swahridayta* has been firmly embedded in the Indian way of living through our customs, usages and traditions. Our ancestors were wise enough to realise the need and importance of mutual understanding and commonness of thoughts in the perspective of the human societal structure. Therefore, they advocated for the establishing of *swahridayta* in the very way of social living.

In this regard, a very interesting account deserves special mention. An awareness campaign program was conducted in a village to educate the villagers about malaria. The villagers were served with extensive knowledge on the causes and effects of malaria. At the end of the campaign, the villagers were shown the anopheles mosquito, the root cause of malaria, on a giant screen with the help of a projector and were asked to stay safe from the bite of the mosquito. However, the campaign proved to be a total failure. Upon detailed enquiry, it was found that the villagers had resumed their care-free lifestyle because they felt nothing to be worried about as their village did not have any mosquito as big as the one that had been shown to them on the giant screen. Such a failure was a result of the failure of the organizers to comprehend the manner in which the villagers were likely to accept the matter because they could not assess the level of understanding of the villagers.

Interestingly enough, a folk tradition called *'Mohoho'* or *'Makhheda'* festival (mosquito-driving festival) is practised in some parts of Assam[20] to drive away mosquitoes. (Krishna Kanta Handiqui State Open University, 2011) *'Moh'* in Assamese language means 'mosquito' and *'khheda'* means 'to chase away'. The festival is held in the month of *Aghon/ Agrahāyaṇa*[21]. This may be perhaps attributed to the fact that mosquitoes breed during the rainy season and immediately after that and conventionally speaking, the rainy season in India ends in the month of October. In this folk culture, the villagers, mainly the young boys of the rural areas, form a group and visit all the families of the village for the purpose of alerting the family members about the dangers of mosquito bite and the need for mosquito-repelling. Traditional songs are used to convey the message to the people. In a manner, this exercise also doubles up as a bonding activity as it involves visiting the families in the village and increased interactivity among the villagers, thereby, establishing the scientific message of mosquito awareness and malaria prevention through the process of establishing commonness of desire and purpose. Thus, for the attainment of effective communication, the communicator must also embrace the same level of understanding as that of the communicated. He too must become a *swahridaya* himself. Only then can he/ she communicate with others at ease.

Conclusion

Before arriving at any conclusion, let us recall two instances from our ancient texts where the idea of *swahridayta* manifests excellently. One concerns the ritual to be observed during the process of social marriage. Marriage between two individuals is not just a prelude to the union of two bodies. It symbolizes the union of two souls who are expected to stand by each other throughout their lives both in times of happiness and misery alike. This is possible only if there is the union of the two hearts where one can comprehend the feelings of the other. Therefore, our ancestors advocated that

both the individuals should willingly take the oath for practising *swahridayta* during the marriage ceremony. The idea of *swahridayta* is expressed in the lines *"Om Jadetahridayang Tabo Tadastu Hridayang Mamo; Jaditang Hridayang Mamo Tadastu Hridayang Tabo"* (Bhattacharyya, 1909, p. 445) (Keeping the Gods as witness, I embrace your heart as mine; May you embrace my heart as yours). Such a union is called for in the institution of marriage.

The second instance is from the Upanishads[22]. In the Taittirīya Upanishad, Shikshavalli 1.20, it has been stated that mankind must follow the ideal of, *"Matri Devo Bhava, Pitri Devo Bhava, Acharya Devo Bhava, Atithi Devo Bhava"* (Joshi, 1991, p. 36) (Regard the mother as God, the father as God, the teacher as God, and the guest as God). The hymn conveys the essence of finding and revering the Oneness of God in His many forms- mother, father, teacher and guest. This is in line with Sri Sri Ramakrishna's doctrine of *"Jiva is Shiva"* which hinges on the concept of each individual being divine. Thus, serving one's fellow beings means serving God. However, this is possible only if we can become *swahridayas*. Once *swahridayta* is established, it will be time to enjoy the fruits of *sampriti* (bonhomie). That is the need of the hour.

Our country today faces the danger of being divided by innumerable factors. That is something we can ill-afford to let happen. So, we need to be united than ever and work towards the construction of a brighter and vibrant India and *sampriti* remains the key to its attainment. That however, is only possible through *swahridayta* and *sādhāranikarana* which remain the primary objectives of human communication in the Indian perspective.

As a definition serves the purpose of identifying essential components/aspects of phenomenon that happens normally, communication demands a definition for revealing its characteristics. That communication is both a process (it has input-throughput/intermediaries-output) and a chain of actions (events/performances) by human beings is discernible from our discussion based on Nātyashāstra. Nātyashāstra offers a unique ambition to the phenomenon: the *sādhāranikarana*. It is a humanly ambition that others should live the intention for which the action is worth pursuing. Only when others reach the same level of understanding that communication reaches fulfilment, communicator gets satisfied.

To reach this fulfilment, the Nātyashāstra urges to search all elements from within the human being (the *bhāvas* and *rasas* which resonate in current sciences of psychology and endocrinology but not utilized by western concepts of communication) and turn these into transformation softwares for elevation of human being to higher level of knowledge-state. And, who makes all these

transformation possible is not a mere sender; he/ she feels belonging to others as their own and wants others to be equal to him/ her.

Thus, Indian communication perspective does not believe in the assumption that who owns communication instruments and communicates is powerful, but considers it as an egalitarian instrumentation of the great. No wonder then, it has contributed to sustain our civilization for thousands of years continuously.

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[1] Claude Shannon's mathematical theory of communication concerns quantitative limits of mediated communication. The theory has a history in cryptography and of measuring telephone traffic. Paralleling work by U.S. cybernetician Norbert Wiener and Soviet logician Andrei N. Kolmogorov, the theory was first published after declassification in 1948. Due to Wilbur Schramm's initiative, it appeared in 1949 as a book with a brief commentary by Warren Weaver. The theory provided a scientific foundation to the emerging discipline of communication but is now recognized as addressing only parts of the field. For Shannon, "the fundamental problem of communication is reproducing at one point either exactly or approximately a message selected at another point". (Krippendorff, 2009)

[2] Gerbner defined communication as an interaction through messages, while messages are 'specialised events (or aspects of events) that signify other things in […] varied and creative ways unique to human culture'. Through this kind of symbolic interaction, the culture industry was seen to provide citizens with a limited – though complex – set of representations, values and points of view that occupy people's time and imagination and, further, 'affect *all* we think and do'. (Leder, 2009)

[3] An ancient Indian classical manual on the theory and practice of Indian aesthetics— theatre, music, dance, poetics, gestures and other allied performing arts— given by the Sage Bharata written somewhere between the period from 2nd century B.C.E. to 2nd century C.E.

[4] Communication that involves the usage of words.

[5] Communication that does not involve the usage of words and hinges on signs, symbols, gestures, postures and so on.

[6] *'Rasah'* has been derived as *"rasyate asvadyate iti* or *asvadayanti manasa tasmannatya resasmrta"*, which is relished in the mind. (Panda, 2010, p. 37)

[7] The word 'communicatee' to the authors' understanding may be ably used in relation to the word 'communicator' in the English lexicon as is the case with the words, 'addresser' and 'addressee'. Thus, 'communicator' refers to 'anyone who communicates' while 'communicatee' refers to 'anyone to whom something is communicated'.

[8] Bhava means "that which becomes." Bhava becomes Rasa as the finer sentiment is generated by the emotion: The Bhava expressed by the artist induces the Rasa in the spectator or connoisseur (*rasika*). Artistic creation is the distillation of a Bhava as Rasa, an essence that is freed from all distinctions in time and space by the creative intuition called *pratibha*. (Marchand, 2006, pp. 177)

[9] Bharata has stated that without *rasa* no meaning established (*nahi rasādrte kascidārtha pravartate*)… *Rasa* is thus the first or the primary requisite for any kind of production to take place. In the absence of *rasa* the purpose of the composition in form of knowledge is not fulfilled. (Anupam Nagar, 2005, pp. 124-125)

[10] Bharata Muni also talks about a third form of *Bhāva* called the *Sattvika* (Temperamental) *Bhāvas*. These *bhāvas* are eight in number: *Sveda* (Perspiration), *Stambha* (Paralysis and Trembling), *Kampa* or *Vepathu* (Trembling), *Asru* (Weeping), *Vaivarnya* (Change of Colour), *Romanca* – (Horripilation), *Svara-sada* (Change of Voice), *Pralaya* (Fainting). (Ghosh, 1950) However, in our present course of discussion, we shall limit ourselves to the study of the *sthāyi bhāvas* and the *asthāyi / vyabhicāri bhāvas*.

[11] List prepared on the basis of comparative analysis of Nātyashāstra (with English Translations) by Manomohan Ghosh (Ghosh, 1950, pp. 126-142) and the Encyclopaedia of Indian Literature: Sasay to Zorgot by Mohan Lal (Lal, 1992, p. 4603) and etymological meaning of the Sanskrit words in question.

[12] Glāniḥ—lack of energy Srimad Bhagavad Gita 5.24.13 (http://sanskritdictionary.org)

[13] While the word *'garva'* etymologically means 'pride', here it has been used for 'excessive pride leading to arrogance'.

[14] *Avahitthā* refers to the concealment of appearance of individual while expressing themselves owing to factors such as shame, fear, defeat, respect, deceit and so on which prevent them from revealing their true identity. (Ghosh, 1950, pp. 138-139)

[15] The word 'Tarka' can mean both logic and argument. Perhaps a better way of approaching the word will be signifying argument both for and against.

[16] "The Indian model of communication forming part of Indian poetics, aesthetics and dramaturgy centres on the word *sadharanikaran*. It is derived from the Sanskrit word *sadharan,* meaning general or ordinary. *Sadharanikaran* would thus imply generalisation, commonalisation or universalisation." (Tewari, 1987)

[17] Theory given by Professors Melvin Lawrence, De Fleur and Sandra Ball-Rokeach in their book 'Theories of Mass Communication' (1989). London: Longman

[18] Who is a *sahridaya*? It is a person in a state of emotional intensity response, i.e., a quality of emotional dimension co-equal to that of the sender of the message or communicator. Both must be *sahridaya*. (Tewari, 1987)

[19] "Samjnana –'Sam' means complete. Hence complete knowledge is Samjnana." (Vishnu, 2010)

[20] A state in the north eastern region of India

[21] Aghon or Agrahāyaṇa is the ninth month of the Vedic calendar that generally begins around mid-November and ends in mid-December.

[22] The Upanishads are a collection of philosophical texts which form the theoretical basis for the Hindu religion.